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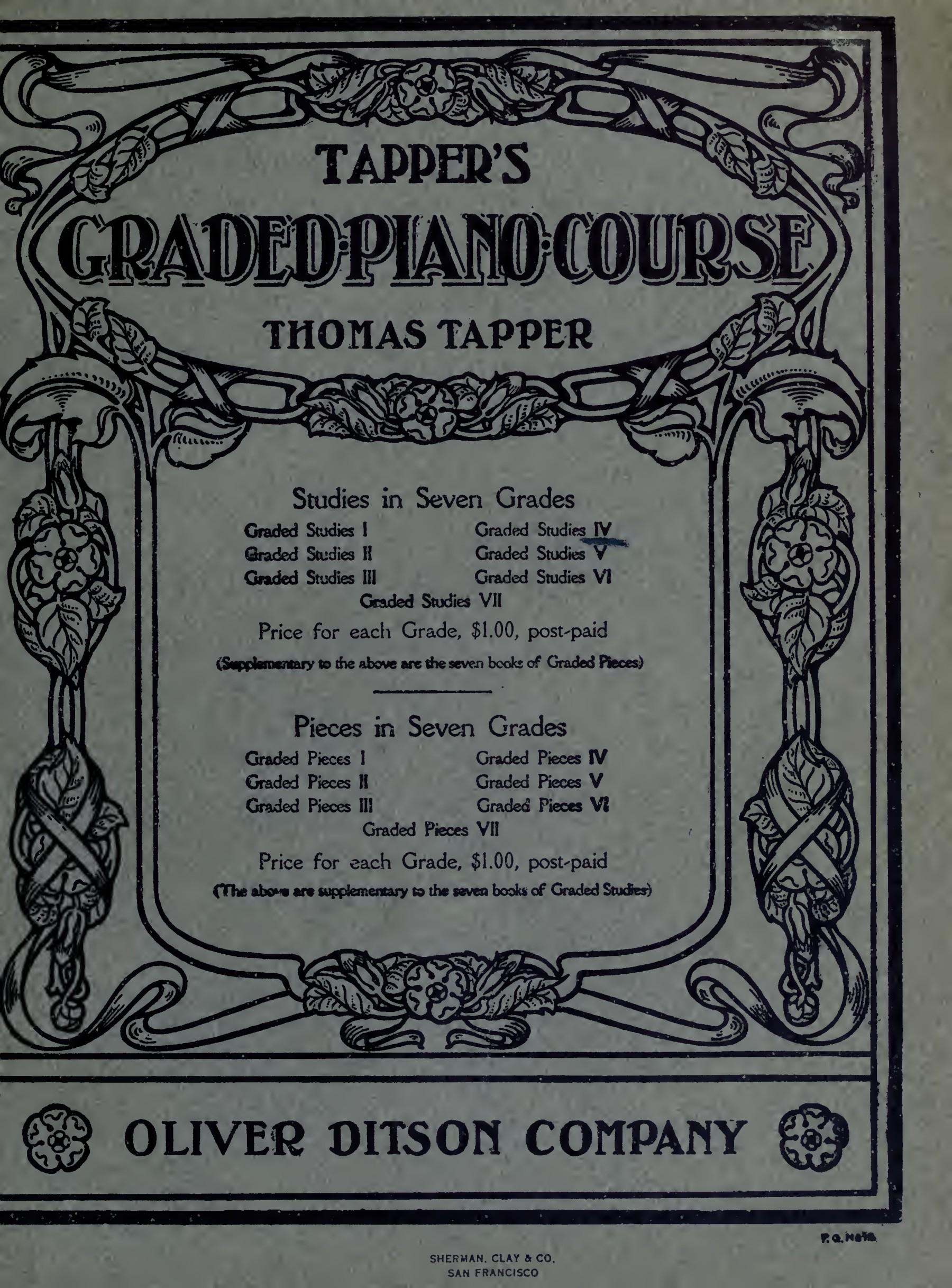


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# TAPPER'S GRADED PIANO COURSE

EDITED BY  
THOMAS TAPPER

GRADED STUDIES  
BOOK IV

—  
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## DIRECTIONS

Each study of this volume has its distinct purpose. Octaves, chords, arpeggiated passages, rapid runs, the singing first finger, metric and rhythmic studies and double notes are presented here. In the supplementary book of pieces the principles here developed are applied to compositions of a less strictly Etude character. The student will find the Pedal marked with unusual care and clearness. Its use is fourfold: (1) To sustain Bass and Melody tones, or both; (2) to liberate the hand and to prepare for the next position; the Pedal is here taken *after* the chord has been struck; (3) to accentuate with the chord or tone by increasing the tone volume; here the Pedal is taken *with* the tone or chord; (4) for coloring; used over a group of tones in the higher register of the piano.

The pieces of the supplementary volume will also be found most carefully prepared as to Pedal.

The first study is a somewhat simple Etude in legato playing included in Grade IV of this Course, as an admirable example for practice in lightness and rapidity. The narrow compass of the groups in each hand makes it simple to transpose the composition; and it should be played with fluency in at least four keys,—E minor, F minor, F $\sharp$  minor, and G minor. Once its harmonic progression is mastered, no difficulty will be experienced in playing it from memory in any minor key.

The following is an outline of the harmonic structure:—

Measure 1. F minor chord, progressing diatonically in both hands, with the Tonic as the sustained tone.

Measure 2. Like measure 1.

Measure 3. The chords in order are I | I | V | I.

Measure 4. Dominant chord (C, E $\sharp$ , G, and B $\flat$ ).

Measures 5-6. Like measure 1.

Measure 7. The chords in order are I | I | II $\flat$  | V.

Measure 8. Tonic chord.

Measure 9. Tonic of A $\flat$  major.

Measure 10. First half, Dominant of A $\flat$  major; second half, Dominant of F minor.

Measure 11. Tonic chord (modification of measure 1).

Measure 12. Dominant chord (modification of measure 4).

Measure 13. Like measure 11.

Measure 14. Chord of the Subdominant.

Measure 15. Compare with measure 3.

Measure 16. Tonic chord; compare with measure 8.

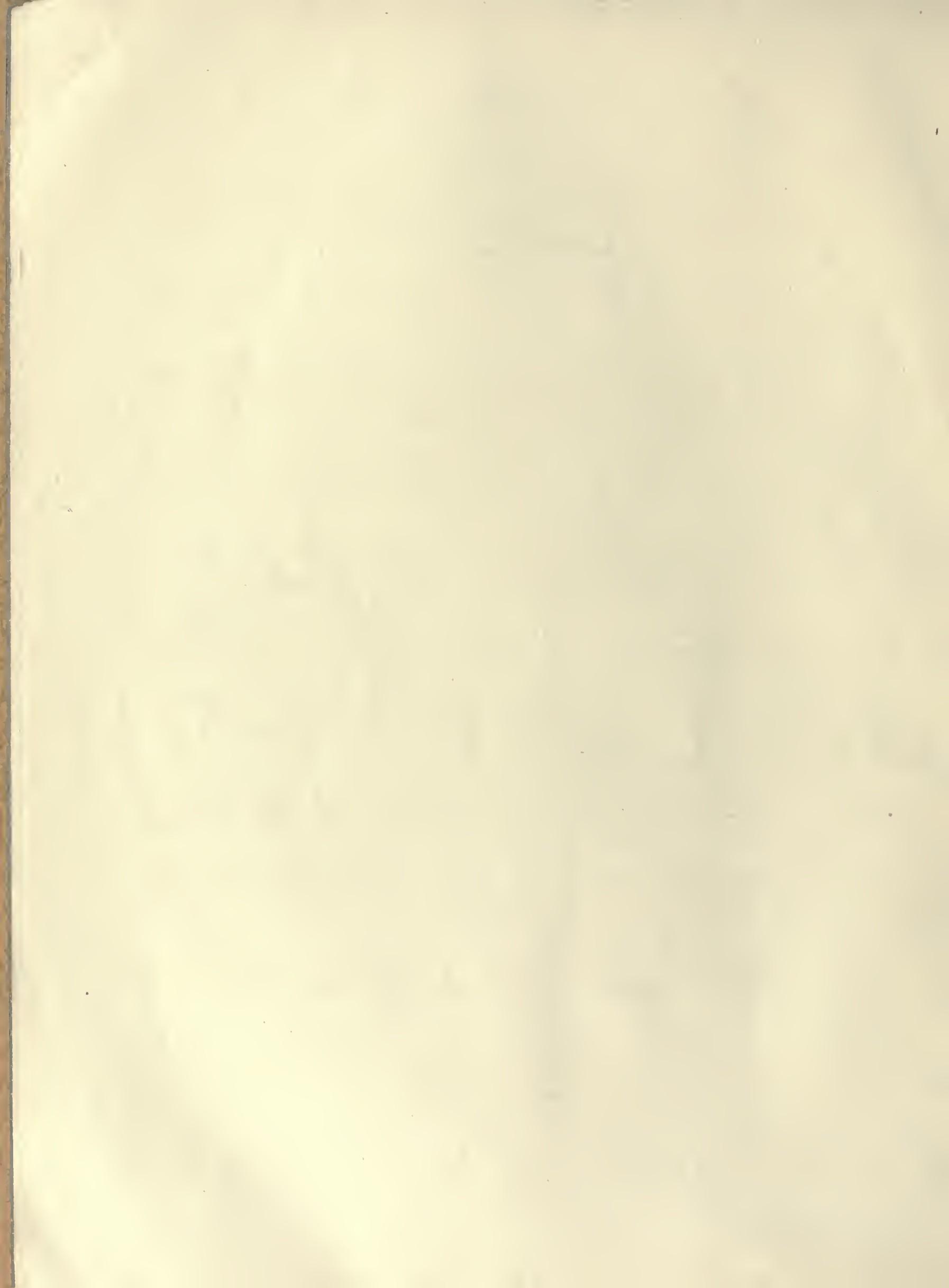
A valuable Variant of this Etude employs the right-hand part as written, while the left hand plays the same tones an octave lower. Except that:

Measures 10 and 12 should be played as they are written; and in measure 14 the left-hand part should be retained as it is, while the right hand plays the same tones an octave higher.

Studies No. 2 and 10 are from the excellent *Etudes Rhythmaiques* by Ferdinand Hiller, original and beautifully written, and betraying no evidence of an unusual metric structure so naturally do they develop.

In every case where a variant is suggested the student is urged to work it out for the greater technical independence and mastery that will result. Study No. 6, the student will perceive, also lends itself to a variant constructed as follows: the hands playing an octave apart and always employing the groups in sixteenths. As written, these are now in the right hand, now in the left, but their unification is easy to make. In the same manner No. 16 lends itself to the so-called "Unison" passages.

Thomas Tapper.



## FOR LIGHTNESS AND RAPIDITY

CARL CZERNY

Allegro vivace

1

*mf*

*legato*

*a tempo*

*rit.*

*cresc.*

*f*

*ff*

*legato*

*cresc.*

*f*

## RHYTHMIC AND METRIC STUDY

Compositions in  $\frac{5}{4}$  meter are not uncommon. The measure permits of three interpretations, according to the manner in which the composer wishes to dispose of the accent in the rhythmic flow of the music. The five beats of the measure may be arranged as follows:



This shows that there may be either one or two accents to the measure. When there are two accents, the measure is a compound of either  $2+3$  (expressed in beats) or of  $3+2$ . In measures 1 to 4 of this composition, the structure is  $3+2$ , and in measures 5 to 7 it is  $2+3$ ; while in measure 8 there is no secondary accent.

FERDINAND HILLER

Andante grave

32

*f*

*espress.*

*dolce*

*ff*

*dolce*

*sempre ff*

*dim.*

*molto rit.*

*p*

5-7-65149-37

## O C T A V E S

Practice this in the tone power indicated by the dynamic signs; also play it *pp* throughout. When the Etude has been thoroughly mastered, play throughout with octaves in both hands, in the following arrangement: Measures 1 to 16 with the right hand part like the left; measures 17 to 24 with the left hand part like the right; measures 25 to 32 with the right hand part like the left. In this manner play throughout; at first in the tone power indicated, then *ff*, and lastly *pp*.

HENRI BERTINI

Allegretto

3

*ff*

*sempre staccato*

*sf*

*mf*

*Ped. come sopra*

*cresc.*

*f*

16

4

17 *p*      *cre -* - *scen -*

$\frac{3}{5}$

*do*      *f*      *sempe*

8

*più*      *cresc.*      24      *ff*      25

*sf*      *sf*      *ff*      5      4

$\frac{3}{4}$        $\frac{5}{4}$        $\frac{3}{4}$

32

## M E L O D Y I N O C T A V E S

The Staccato gives a distinct character to the melody. Employ the positions  $\frac{5}{4}$  and  $\frac{4}{4}$ , or  $\frac{5}{5}$  and  $\frac{4}{4}$ , as indicated; this change of fingering in octaves playing permits a closer attack. The Bass must be distinct and regular.

As Variant N° 1, play the left hand part as written, but with every measure of the right hand arranged on the following model of measure 1:



As Variant N° 2, let both hands play the melody in octaves, after the arrangement suggested in Variant N° 1; — the left hand an octave below the right.

Appassionato e agitato

HENRI ROSELLEN

7

4

*p*

8

*pp*

8

*p*

*cresc.*

*dim.*

*rall.*

*a tempo*

*p*

*f*

*5 4 5 4*

## MELODY IN OCTAVES BETWEEN THE HANDS

Allegro ( $\text{♩} = 120$ )

JOACHIM RAFF

*simile*

*mf*

*cre - scen - do*

*f*

*f non tanto legato*

The sheet music contains six measures of piano music. The notation is as follows:

- Measure 1:** Treble staff: eighth notes (1, 2, 4, 1); Bass staff: eighth notes (4).
- Measure 2:** Treble staff: eighth notes (2, 4, 1, 2); Bass staff: eighth notes (4).
- Measure 3:** Treble staff: eighth notes (2, 4, 1, 2); Bass staff: eighth notes (4).
- Measure 4:** Treble staff: eighth notes (1, 2, 4, 2, 1); Bass staff: eighth notes (4).
- Measure 5:** Treble staff: eighth notes (2, 1, 2, 2, 1, 1); Bass staff: eighth notes (4).
- Measure 6:** Treble staff: eighth notes (2, 1, 2, 2, 1, 1); Bass staff: eighth notes (4).

*Note.* Attention has already been called to the manner of interpreting the group  $\text{d} \cdot \text{d}$ . Ordinarily the 16<sup>th</sup> note is performed in a weak and sluggish manner; for its essential rhythmic force is lost unless it is given the character of pressing onward to the coming accented tone.

There are three strong beats to the measure in this Etude; the second and third beats have accents of equal power, but both less forceful than that on the first beat. Attention is called to the measures in  $\frac{3}{4}$  meter, which are indicated by the dotted bar lines.

As a valuable Variant, play throughout as follows:

The sheet music contains six measures of piano music in 3/4 time. The notation is as follows:

- Measure 1:** Treble staff: eighth notes (2, 1); Bass staff: eighth notes (3, 4, 5, 4).
- Measure 2:** Treble staff: eighth notes (2, 1, 1); Bass staff: eighth notes (4).
- Measure 3:** Treble staff: eighth notes (2, 1, 2, 1, 2); Bass staff: eighth notes (5, 4, 4).
- Measure 4:** Treble staff: eighth notes (2, 1, 2, 1, 2); Bass staff: eighth notes (4).
- Measure 5:** Treble staff: eighth notes (2, 1, 2, 1, 2); Bass staff: eighth notes (4).
- Measure 6:** Treble staff: eighth notes (2, 1, 2, 1, 2); Bass staff: eighth notes (4).

## BROKEN CHORD STUDY

Moderato

FRIEDRICH KIEL

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The first column starts with a treble clef staff, followed by a bass clef staff, and another treble clef staff. The second column continues with a bass clef staff, a treble clef staff, and a bass clef staff. The music is marked "Moderato". The first staff of the first column begins with a dynamic "p" (piano). The second staff of the first column begins with a dynamic "mp" (mezzo-piano). The third staff of the first column begins with a dynamic "mf" (mezzo-forte). The first staff of the second column begins with a dynamic "p" (piano). The second staff of the second column begins with a dynamic "mp" (mezzo-piano). The third staff of the second column begins with a dynamic "mf" (mezzo-forte). The fourth staff of the first column begins with a dynamic "p" (piano). The fifth staff of the first column begins with a dynamic "p" (piano). The sixth staff of the first column begins with a dynamic "p" (piano). The fourth staff of the second column begins with a dynamic "p" (piano). The fifth staff of the second column begins with a dynamic "f brillante" (fortissimo brillante). The sixth staff of the second column begins with a dynamic "p" (piano). The first staff of the third column begins with a dynamic "p" (piano). The second staff of the third column begins with a dynamic "p" (piano). The third staff of the third column begins with a dynamic "mp" (mezzo-piano). The first staff of the fourth column begins with a dynamic "f" (forte). The second staff of the fourth column begins with a dynamic "f" (forte). The third staff of the fourth column begins with a dynamic "p" (piano). The first staff of the fifth column begins with a dynamic "f" (forte). The second staff of the fifth column begins with a dynamic "f" (forte). The third staff of the fifth column begins with a dynamic "p" (piano). The first staff of the sixth column begins with a dynamic "f" (forte). The second staff of the sixth column begins with a dynamic "f" (forte). The third staff of the sixth column begins with a dynamic "p" (piano).

M E L O D Y I N G  
FOR THE LEFT HAND ALONE

The tempo permits four counts to the measure. Care must be taken not to accent with the first finger when it is used in a part of the measure that is rhythmically weak, as in measures three and four.

The student should see the collection of Etudes for left hand alone by Wilhelm Tappert; they are progressively arranged; and, taken as a collection, they provide excellent special training. In this composition by P. A. Schnecker, note the use of the Pedal; it is particularly designed to assist in preserving the legato.

The student may profitably play this work a few times with both hands, in order to establish the general tone effect that is to be brought out by the left hand alone.

P. A. SCHNECKER

*Moderato*

*Cantabile*

*a tempo*

*a tempo*

*allarg.*

*p subito ————— ff*

*rall.*      *dim.*      *rit.*

*Cantabile*

*p a tempo*

*Ped. come sopra*

*rit.*

*p a tempo*

## RHYTHMIC STUDY

See Note to N<sup>o</sup> 5.

This Exercise is admirably constructed, and the student should study its arrangement. Observe the development of the motive group  $\overline{\text{B} \text{B} \text{B}}$  particularly. Against this is an opposing motive  $\overline{\text{G} \text{G}}$  which disappears after measure 15; and when the first theme returns, a new motive in eighth notes (see measure marked A) supplies a contrast that is maintained to the end of the composition.

Allegro giocoso

ADOLF JENSEN

8

*f*

*p*

*f*

*p*

*poco a poco cre -*

*scen*

*do*

*f*

*decre*

*scen*

*do*

*p*

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of four flats. The notation includes various dynamics such as *p*, *f*, *cresc.*, and *pp*. Fingerings are indicated by numbers above or below the notes. There are also several grace note markings. The first staff ends with a dynamic of *p*. The second staff begins with a dynamic of *f* and includes a performance instruction "A)" above it. The third staff ends with a dynamic of *p*. The fourth staff begins with a dynamic of *f*. The fifth staff ends with a dynamic of *f*. The sixth staff begins with a dynamic of *p* and includes a performance instruction "cresc." above it. The music concludes with a dynamic of *pp* at measure 25.

## MELODY IN TRIPLET GROUPS

Allegretto ( $\text{♩} = 104$ )  
*ben pronunziato il canto*

STEPHEN HELLER

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first staff (treble clef) starts at measure 9, with dynamic  $p$  and instruction *sempre legato*. The second staff (bass clef) begins at measure 14. The third staff (treble clef) starts at measure 35. The fourth staff (bass clef) starts at measure 53. The fifth staff (treble clef) starts at measure 85. Various dynamics and performance instructions are included: *calando*, *mf*, *cresc.*, *express.*, and *pp dolcissimo*. Measure numbers 35 and 53 are indicated below the third and fourth staves respectively. Measure numbers 85, 86, 87, and 88 are indicated below the fifth staff.

*tenuto*

*cresc.*      *marcato*      *p*

*sempr. legato*

*mf*

*con calore*      *dim.*      *p*      *con espressione*

*cresc.*      *rinf.*      *espress.*      *f*      *fz*

*riten.*      *poco lento*      *a tempo*       *marcato*

*espress*

*riten.*

35      15

25

## METRIC STUDY

The beats as represented by the ♫ must be taken at a uniform rate of speed; there is therefore no *speed* difference in the playing of the notes in the  $\frac{4}{8}$  or  $\frac{6}{8}$  measures, and the counts in both forms of meter will follow the metronome. The student must observe the regular succession of the eighth notes; for if an effort were made to count two to each measure, it would cause the groups of three notes to be played in the time that should be given to but two notes.

Give careful attention to the sustained tones.

Andante un poco agitato

FERDINAND HILLER

10

*dolce molto legato*

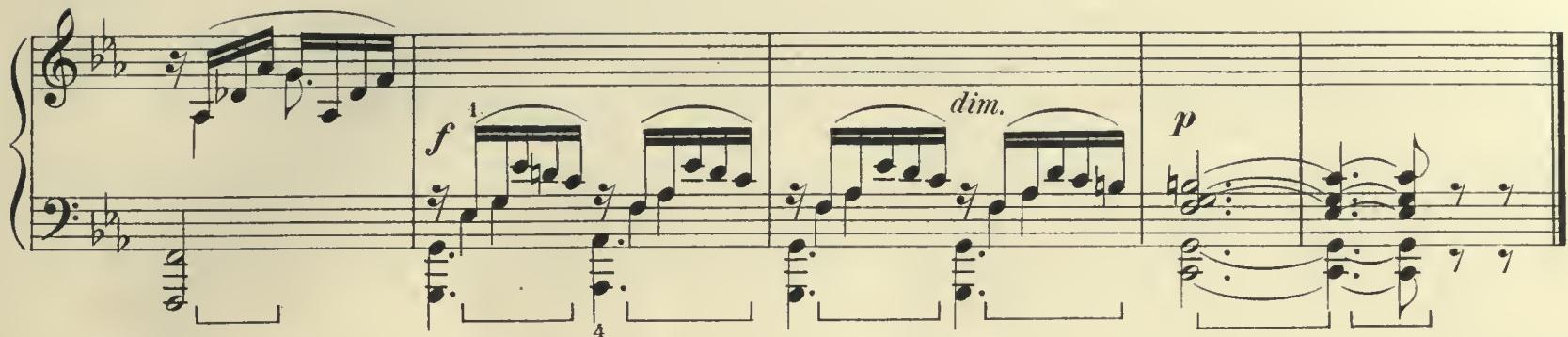
*dolce*

*cresc.*

*dolce* *cre* - *scen* - *do* *f*

*dim.* *f* *dolce* *u.c.*

*cresc.* *molto cresc.*



### B R O K E N   O C T A V E S

Four valuable variants are to be deduced from this Etude, and the composition should be studied in all five forms.

VARIANT N° 1

No. 4 is obtained by reversing the arrangement of No. 3.

Moderato

11

GÉZA HORVÁTH

1 2 3 4 5 6 7 8 9 10 11 12

ff

A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of two flats. The first staff shows a treble clef and bass clef, with dynamic markings *p*, *f*, *p*, and *f*. The second staff shows a bass clef. The third staff shows a bass clef. The fourth staff shows a bass clef. The fifth staff shows a bass clef. The music features various note patterns, including sixteenth-note chords and eighth-note patterns. The score includes performance instructions such as *a tempo* and *poco rit.*

## DOUBLE THIRDS

Practice very slowly, one hand at a time; with perfect legato and exactness in the simultaneous sounding of the thirds. During this preparatory practice, no attention need be given to the dynamics of the composition. After studying it with the hands separately, practice it in the same slow manner with both hands. Transpose to C major, D♭ major, and E♭ major, with the fingering given here.

The following simple measures should be played twice in every key. Begin with C major and follow with D♭, D, E♭, E, etc., until C major is again reached.

R.H.  
1 3(4) 5 2      2 1 5(4) 2(3)      3 1  
L.H. 3(2) 1 2 4      5 1(2) 2(3)      5

**Allegro non troppo**

*p legato*

HENRI ROSELLEN

12

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are in treble clef, and the bottom three are in bass clef. The music consists primarily of eighth-note patterns. Fingerings are indicated above the notes, such as '4 2' or '3 1'. Dynamics include 'dim.', a dash, and 'p' (piano). Measure numbers are present at the beginning of each staff. The notation is in common time, with some measures featuring a 2/4 or 4/2 signature.

The image shows five staves of musical notation for piano, likely from a classical piece. The notation uses a combination of treble and bass clefs. Fingerings are indicated above the notes, such as '4 2' or '3 1'. Dynamics like 'cresc.' and 'f' are used. Measure numbers are present at the beginning of each staff. The music consists of six measures per staff, with a total of 30 measures across all staves.

## DETACHED CHORDS

FRÉDÉRIC DUVERNOY

Allegretto

13

## THE THUMB IN ARPEGGIO PASSAGES

The first finger of the right hand (or the fifth finger of the left hand) is to be used at the beginning of every arpeggio passage, whether the arpeggio begins on a white or on a black key. This demands careful under-passing of the first finger, and corresponding care in the over-passing of third and fourth fingers.

The pedal should be used throughout in the manner indicated in measure 1.

Molto non troppo ( $\text{♩} = 132$ )

CAMILLE STAMATY

14

Sheet music for piano, page 27, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 11 through 15.

**Staff 1:** Treble clef, two flats. Measures 11-12: Fingerings 1-2, 3-4. Measure 13: Fingerings 1-2, 3-4, 5-3, 1-3, 1-2. Measure 14: Fingerings 1-2, 3-4. Measure 15: Dynamic *p*, fingerings 5-4/3, 4/3, 3-2, 1. A bracket covers measures 11-15.

**Staff 2:** Bass clef, two flats. Measures 11-12: Fingerings 4-5, 3. Measure 13: Fingerings 1-2. Measure 14: Fingerings 1-2, 3-4. Measure 15: Fingerings 1-2, 3-4. A bracket covers measures 11-15.

**Staff 3:** Treble clef, two flats. Measures 11-12: Fingerings 5-2, 3-1. Measure 13: Fingerings 5-2. Measure 14: Fingerings 3-1. Measure 15: Fingerings 5-2. A bracket covers measures 11-15.

**Staff 4:** Bass clef, two flats. Measures 11-12: Fingerings 4-2, 1. Measure 13: Fingerings 4-2, 1. Measure 14: Fingerings 4-2, 1. Measure 15: Fingerings 3, 5-2, 5-2. A bracket covers measures 11-15.

**Staff 5:** Treble clef, two flats. Measures 11-12: Fingerings 4-1, 5-1. Measure 13: Fingerings 3-1. Measure 14: Fingerings 5-2. Measure 15: Fingerings 2-1, 5-1. A bracket covers measures 11-15.

**Performance Instructions:**

- Ped. simile* appears under the bass staff in measure 11 and the treble staff in measure 14.
- Ped. simile* appears under the bass staff in measure 11.
- cresc. poco a poco* appears under the bass staff in measure 14.

Sheet music for piano, page 28, featuring five staves of musical notation. The music is in common time and consists of measures 5 through 9.

**Staff 1 (Treble Clef):**

- Measure 5: Crescendo (cresc. semper) followed by a dynamic of **5**.
- Measure 6: Dynamic **4**.
- Measure 7: Dynamic **3**.
- Measure 8: Dynamic **p**.

**Staff 2 (Bass Clef):**

- Measure 5: Fingerings 2 1 2 1 2 4 over two notes, 2 4 1 2 5 over three notes, and 5 over one note.
- Measure 6: Fingerings 2 1 2 1 2 4 over two notes, 2 4 1 2 5 over three notes, and 1 over one note.
- Measure 7: Fingerings 1 2 3 over three notes.

**Staff 3 (Treble Clef):**

- Measure 5: Dynamic **pp**.
- Measure 6: Fingerings 1 over one note, 1 4 over two notes, and 1 over one note.

**Staff 4 (Bass Clef):**

- Measure 5: Fingerings 2 over one note, 3 over one note, and 5 over one note.

**Staff 5 (Treble Clef):**

- Measure 5: Fingerings 1 2 3 4 over four notes.
- Measure 6: Fingerings 2 over one note, 3 over one note, and 1 over one note.
- Measure 7: Fingerings 1 2 3 over three notes.

Musical score page 29, measures 1-3. Treble and bass staves in B-flat major. Dynamics: forte (f), piano (p), piano (p). Fingerings: 1245, 1245, 5315.

Musical score page 29, measures 4-6. Treble and bass staves in B-flat major. Dynamics: pianississimo (pp), molto expressivo. Fingerings: 31, 52, 41, 52, 31.

Musical score page 29, measures 7-9. Treble and bass staves in B-flat major. Fingerings: 52, 21, 51, 52, 1-2. Performance instructions: rallentando (rall.) and diminuendo (dim.).

Musical score page 29, measures 10-12. Treble and bass staves in B-flat major. Dynamics: fortississimo (ff). Fingerings: 21, 5, 241, 8. Tempo: Tempo I.

Musical score page 29, measures 13-15. Treble and bass staves in B-flat major. Dynamics: diminuendo e rallentando (dim. e rall.), molto. Fingerings: 2145. Dynamics: pianississimo (pp).

## LES ÉTINCELLES

(THE SPARKS)

CAMILLE STAMATY

Vivo ( $\text{d} = 120$ )

*p*

15

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a dynamic of  $\frac{3}{2}$  over a dotted half note. Measure 2 begins with a dynamic of  $\frac{5}{2}$ . Measure 3 starts with a dynamic of  $\frac{4}{1}$ . Measure 4 features a dynamic of  $\frac{3}{1}$  over a dotted half note. Measure 5 starts with a dynamic of  $\frac{3}{2}$ . Measure 6 concludes with a dynamic of  $\frac{5}{4}$ . Fingerings are indicated above the notes: measure 1 has '1' and '3'; measure 2 has '2' and '2'; measure 3 has '1'; measure 4 has '1'; measure 5 has '5'; and measure 6 has '4', '3', and '2'. The letter 'p' is placed below the staff in measure 5, indicating a piano dynamic.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of eight measures. Fingerings are indicated above the treble staff: measure 1 (3), measure 2 (1, 2, 4, 5), measure 3 (3), measure 4 (5, 4), measure 5 (3, 1, 2, 1), measure 6 (5, 4), measure 7 (3), and measure 8 (1, 4). Below the treble staff, the bass notes are marked with '1' (measures 1, 3, 5, 7) and '5' (measures 2, 4, 6, 8). Measure 8 concludes with a fermata over the bass note. Measure numbers 1 through 8 are placed below the corresponding measures.

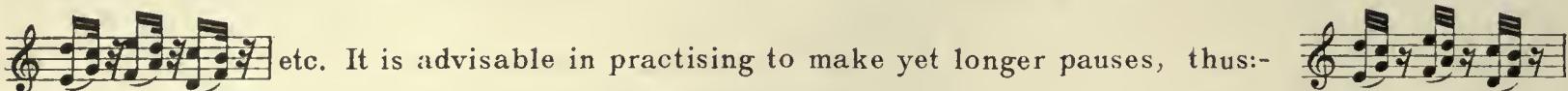
Musical score for piano and strings, page 10, measures 11-12. The score consists of two systems. The top system shows the piano part in treble and bass staves, and the string parts below. Measure 11 starts with eighth-note patterns in the treble staff. Measure 12 begins with a dynamic *rf*. The bottom system shows three staves for strings: cello, double bass, and bassoon. The bassoon part features sustained notes with slurs and measure numbers 1, 3, and 8 above them.

A musical score for piano, featuring two staves. The top staff uses a treble clef and consists of mostly eighth-note patterns. The bottom staff uses a bass clef and provides harmonic support with sustained notes and eighth-note chords. The music is divided into measures by vertical bar lines. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with grace notes and slurs. Measures 4-5 feature a rhythmic pattern of eighth-note pairs. Measures 6-7 continue the eighth-note patterns. Measures 8-9 conclude the section with a final eighth-note pattern.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various performance markings like 'cresc.' and 'f' are present. Fingerings are indicated above the notes. Measure 12 ends with a repeat sign.

## DOUBLE NOTES

Double notes like these are easier than thirds for beginners, because the strength of the whole hand supplements the feebleness of the separate fingers. Special care should be taken that the hand be raised with elasticity after slurs of two notes each, so that the performance may be as follows:



The thirty-second notes which occur in measures 8, 10 etc. require great velocity.

*Edited by Hans von Bülow*

Allegretto ( $\text{♩} = 132$ )

J. B. CRAMER

16.

53

58

*cresc.*

*ff* > *sfs* *dim.*

*sfs* *p* *sfs* *sfs*

*cresc.* - - - - - *f* > *p*

*f* > *p* *ff*

## DETACHED CHORDS

VARIANT NO. 1



NO. 2



Molto allegro

17

CARL CZERNY

Musical notation for piano, starting at measure 17. The notation shows multiple staves of music with various chords and dynamic markings like *f*, *p*, *ff*, *cresc.*, and *dim.* Fingerings are indicated above the notes.



## INTERLOCKING HANDS

CARL REINECKE

Allegretto vivace ( $\text{♩} = 152$ )

18

Measure 18 starts with a dynamic ***mf***. The right hand plays eighth-note patterns with fingerings 1, 2, 3, 4. The left hand provides harmonic support.

Measure 19 begins with a dynamic ***cresc.*** The right hand plays eighth-note patterns with fingerings 1, 3. The left hand provides harmonic support. The dynamic changes to ***f*** at the end of the measure.

Measure 20 begins with a dynamic ***pp***. The right hand plays eighth-note patterns with fingerings 1, 3. The left hand provides harmonic support. The dynamic changes to ***p*** at the end of the measure.

Measure 21 begins with a dynamic ***mf***. The right hand plays eighth-note patterns with fingerings 1, 5. The left hand provides harmonic support. The dynamic changes to ***dim. un poco*** at the end of the measure.

\**Place the right hand under the hollow of the left hand.*

Sheet music for piano, five staves:

- Staff 1:** Treble clef, dynamic *p*, L.H. 2 4 7 4 2, bass clef, 5 1, 5 1, 5 1, 5 2, 5 3.
- Staff 2:** Treble clef, 3 1, 5 2, 5 2, 4 1, 4 1, 5 2, 4 1, 4 1, 5 1.
- Staff 3:** Treble clef, *dolce con grazia*, 3 4, 4 2, 3 1, 4, 4, 5.
- Staff 4:** Treble clef, 3 1, 4, 4, 5, *cresc.*, 1, 1, 1, 1, 4 2.
- Staff 5:** Treble clef, *f*, *ff*, *ff*, *ff*, *ff*.



Musical score page 37, measures 6-10. Dynamics include forte (f), dim., poco a poco, and al. Measure 10 concludes with a repeat sign.

Musical score page 37, measures 11-15. Dynamics include piano (p).

Musical score page 37, measures 16-20. Dynamics include dim.

Musical score page 37, measures 21-25. Dynamics include pp, ff, and sf. The bass staff includes u.c. (upward bass) markings.

\*<sup>o</sup>) Put the right hand over the left.









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